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MR. HULLAH'S REPORT ON MUSIC IN OUR TRAINING SCHOOLS.

WE mentioned in our last number the publication of the first annual report on the state of music in our training schools, from the pen of Mr. Hullah, the Government Inspector. The document in question is so full of interest, and the subject of which it treats is one of such importance, that we propose in the present article to give an abstract of it, adding such remarks of our own as may occur to us.

Examinations on the theory of music have been held, we believe, for several years, at the various institutions which exist in this country for the training of teachers of both sexes; but we gather from the report that a new feature has this year been added under Mr. Hullah's personal direction, in practical examinations, both on vocal and instrumental music. With that spirit of fairness which was to have been anticipated, and which we may say here so markedly pervades the whole report, Mr. Hullah, considering that the test was a new one, and the notice but short, made his standard somewhat lower and his examination less severe than may reasonably be expected in future years.

The course pursued by the examiner we give in his own words:—

"(1.) I heard the students—sometimes those of the first and second years together, sometimes those of each year separately—sing, under the direction of their own musical instructor, some two or three pieces of choral music previously studied.

"(2.) I then put into the hands of the second-year students (only), a piece of music, a copy of which (Appendix III.) follows this report, with which (it having been prepared expressly for the examination) it is certain they were previously unacquainted. Of this they sol-fa-ed and sung (again under the direction of their own teacher) such parts as suited their voices, sometimes separately, sometimes simultaneously.

"(3.) After this I began the individual examination which was the principal object of my visit. For this I had selected a number of pieces, ranging from the simplest and easiest attainable to others of considerable difficulty. Of one of the former I put into the hands of the student before me the part suited to his voice, playing (myself) on the pianoforte or harmonium the other parts necessary to complete the harmony, but never that which he was to sing. If he sol-fa-ed (on any method) or sung this fairly, I applied a somewhat severer test; never dismissing him till I had fully satisfied myself as to the extent of his capabilities.

"(4.) After hearing every second-year student sing, I heard those who could do so, play, on whatever musical instrument.

"(5.) When time allowed it I had the second-year students re-assembled, and by way of revising my judgment of their powers I wrote on a board various passages, generally involving some common modulation or rhythmical succession. These were sung by volunteers—almost always, it proved, those to whom I had already given the best marks."

It will be seen that this plan was calculated to test thoroughly the abilities of each student; and the results obtained may be regarded as fairly showing the real musical proficiency obtained. On each of the five heads we have quoted, Mr. Hullah gives us the results of his experience. With respect to the first, he considers (and we fully concur in his opinion) that "the organisation of

most of the training colleges is not favourable to the study and practice of choral music." This arises inevitably from the fact of these colleges being composed exclusively of students of one sex. Hence all the best choral works, being written for a mixed choir, are impracticable. Mr. Hullah mentions and deprecates the system existing in some places of transposing the soprano parts (in male colleges) an octave too low, or the tenor (in female colleges) an octave too high, as being "injurious as well to the voices as to the ears of those who are concerned in them." He suggests as a remedy that, where a male and female college are within reach of one another, the students should meet periodically to practise together; or, where this is impracticable, a few voices to complete each choir (soprano and alto for the male, tenor and bass for the female) should be provided periodically. It is only in the few mixed colleges "that general effects at all commensurate with the pains brought to bear upon the instruction of those who produce them can be realised." At the best, however, Mr. Hullah considers choral sight-singing but an imperfect test, and pithily adds, "The best of choirs contain many members only harmless because they do nothing."

On the second head, we will let the Inspector speak for himself. He says:—

"The piece of music (Appendix III.), a copy of which in the Tonic Sol-fa notation is also subjoined, was attacked by the second-year students, under the direction of their own teacher, in every conceivable fashion. It was sung, sol-fa-ed—here on the 'fixed,' there on the 'movable' principle—to syllables, figures, letters, and inarticulate vocables. The result was generally unsatisfactory. The students in the training colleges have evidently not been sufficiently habituated to dealing, well or ill, with fresh music. Their reading is, for the most part, marked by the hesitation which results from an inability to take in more than one or two notes at a time. As a rule, they do not turn over a page till they have actually sung the last note upon it—an unflinching sign of a slow reader. It is greatly to be desired that more time be given in all the training schools to the *reading*—not necessarily to the 'getting up'—of fresh music."

These choral tests, however, Mr. Hullah says in another place, were introduced more for the sake of giving the pupils confidence for their individual examinations than with any other view; and it is from the results of these latter that the most accurate idea is to be obtained as to the actual proficiency of the students. A most interesting appendix to the report gives these results in a tabular form. Some of them are very curious. Mr. Hullah gives us the number of students of the second year presented for examination at each school, and the percentage of each who obtained the marks of "excellent," "good," and "fair," with the total of the three classes. It is singular that the two highest average totals—Swansea (9 pupils, total 99.99), and Bishops Stortford (24 pupils, total 91.66)—should neither have one pupil who obtained "excellent" marks, while two with much lower totals—Homerton and York—should each have the highest average awarded for excellence, viz., ten per cent. Both the highest and lowest totals were found in Wales, the former, as already mentioned, being Swansea, and the latter Carnarvon, with an average of 22.22. The average of "excellent" marks obtained was remarkably small, being for the whole of the male students only 3.53 per cent., and with the females only 1.10 per cent. Mr. Hullah makes the general remark that failures were much more frequent in time than in tune.

We must refer our readers to the report itself for the interesting remarks on the examinations in instrumental music. The Inspector considers that too little time and attention are given to this branch, and, indeed, to music generally. This he attributes partly to ill-contrived

"time-tables," and partly to the popular fallacy that music is a mere recreation. On this point he says:—

"Writers on education, those at least who are not musicians, frequently confound the study of music with the practice of it, and treat both equally as 'recreation,' 'relaxation from severer studies,' and the like. I have often heard school managers and even masters—those, I repeat, who are not musicians—draw a distinction between music and those subjects which they are pleased to call 'intellectual.' The practice of music on the part of the most accomplished musician, calls into requisition a larger number of faculties—e.g., power of sustained attention, quickness of eye and ear, readiness in turning to account knowledge already acquired—than almost any other pursuit or series of acts in which he could possibly engage. No doubt this practice is attended with a great deal of pleasure to the practitioner as well as to the auditor. But the exercise of a power already attained and the process of attaining it are very different things. Assuredly the latter as well as the former can be made interesting, and the degree in which it is made so will depend on the method and tact of the teacher. But that it can be carried on without trouble, as a kind of play; that the acquirement of anything worthy of the name of musical knowledge or musical skill can be 'made easy,' is an ignorant misapprehension or a wilful misrepresentation."

In the first appendix to his report, Mr. Hullah suggests that at least two hours a week be devoted to the musical instruction of the students of each year separately; and that no day be allowed to pass without musical practice under superintendence for which the musical instructor shall be responsible. All practical teachers will, we think, agree with us that this suggestion requires no more from either teacher or students than may reasonably be expected, if the musical education is to be anything better than a sham.

Mr. Hullah's remarks, in the latter portion of his report, on the various systems of teaching music are worthy of attentive consideration. With that marked impartiality which forms so noteworthy a feature of the whole paper, he earnestly deprecates any attempt to enforce the adoption of any one particular method of instruction in schools. In this we most thoroughly agree with him. Some of our readers may remember that when the London School Board, some time since, decided on the exclusive adoption of the Tonic Sol-fa system in the Board Schools, we (although, as will be known, ourselves favourably disposed towards that system) expressed a very decided opinion that the step was a mistake. Into Mr. Hullah's objections to the "movable *Do*" we have not now room to enter, and can only say that they seem to call for an answer from the Sol-faists, which will probably be forthcoming; but it is only fair to state that the students who had studied on this system appear, from the report, to have received the most perfect justice from the examiner; and that the fears which were expressed lest Mr. Hullah's known objection to the system should have (of course, unintentionally) biased him seem to have been altogether groundless. We must, however, notice one point mentioned by the Inspector. He says that he found considerable difficulty in examining the Tonic Sol-fa pupils in harmony, owing to the large use of terms "which, however applicable, are certainly not commonly accepted among musicians." The same difficulty has presented itself to us in reading the Tonic Sol-fa works on harmony; and we cannot but think it a pity that the professors of this, in many respects so excellent system, should have adopted a nomenclature likely to a large extent to interfere with its general usefulness outside their own circle.

We recommend the whole report to our readers as one well worthy of their study, and congratulate Mr. Hullah on his really valuable contribution to our musical statistics.

WEBER'S "JUBEL-CANTATA."

BY EBENEZER PROUT, B.A.

(Continued from page 99.)

HAVING in our August number given the readers of the *MUSICAL RECORD* some account of the origin and history of the *Jubel-Cantata*, I shall now notice the work itself. It is written for a very full orchestra, including four horns and three trombones, while the final chorus contains parts for no less than six trumpets. It may be remarked here that Weber would seem to have been the first composer to recognise all the advantages to be obtained from the judicious employment in the orchestra of a second pair of horns. It is true that other composers have occasionally written for four horns; indeed, an instance is to be met with in Handel's opera of *Giulio Cesare*, while Mozart employs them in *Idomeneo* (and, curiously enough, in none of his later operas), and Beethoven, in his later works, uses them somewhat freely. Still none of these composers seem to have employed the instruments so systematically and effectively as Weber does—in the introduction of the overture to the *Freischütz*, for instance, or in certain places of the present work where chords for the four horns give great richness to the tone of the orchestra in its middle registers. How Weber's method of treatment has been still further developed by modern composers, may be seen in such passages as the quartet for horns in the opening symphony of "*Jadis regnait*," in the first act of *Robert le Diable*, or in the introduction to the third act of the *Meistersinger*.

The opening chorus of the cantata,

"Erhebt den Lobgesang,
Orgel und Glockenklang"

(*Allegro maestoso*, E, E flat, 181 bars), arrests attention from the very first bars, by the dignified and, at the same time, festive tone of its commencement. The first four bars will sufficiently indicate the character of the music:—

The majestic swing of the basses in minims between tonic and dominant, and the arpeggios for the violins, forms an important feature of the introduction. At the 22nd bar the chorus enters *piano* on the chord of E flat, with the strings accompanying, as in the last two bars of the above extract, and the voices rising gradually from one position of the common chord to another, increasing the tone by degrees up to a *forte* on the dominant seventh, till at the words "*Schwinge dich himmeln*" an imposing *fortissimo* bursts forth, the whole force of the orchestra entering for the first time. The vigour of the choral progressions is so striking that space must be spared for an extract.

Schwin-ge dich him-mel-
Sof.
Alto. Schwin-ge dich him-mel-an,
Ten. Schwin-ge dich him-mel-an, Schwin-ge
Bassi. Schwin-ge dich him-mel-an, Schwin-ge dich him-mel-an,
 - an, Schwin-ge dich
 Schwin-ge dich him-mel-an, him-mel-an, Schwin-ge, &c. &c.

The effect of the fine sequence of sevenths in the last four bars will not escape notice. This grand passage is accompanied by the entire orchestra in the unison and octave; but on the last chord the arpeggios of the violins break forth again, now in a somewhat varied form, and running up and down the chord of the seventh for two octaves, from the lower to the upper B flat. After this has continued for six bars, another splendid passage occurs, which I must reluctantly refrain from quoting. On the words, "Der Herr hat Grosses gethan," the first three words are enunciated in unison by the chorus unaccompanied, all the voices dropping an octave from the upper to the lower E flat on the word "hat;" then at "Grosses gethan" the chord of C flat crashes down in the most unexpected manner, the full power of the entire orchestra joining the voices. But the whole movement is so full of noteworthy points, that to do justice to it one would have to write at least three columns, and to quote about half the music. Another thirty bars of a similar broad and jubilant character brings us to a lovely episode in A flat, in which the solo voices (soprano, tenor, and bass) are introduced for the first time. Here, in accordance with the changed feeling of the words, "Anbetend sinken wir vor deinem Throne nieder," the sentiment of the music is completely altered. The solo parts consist chiefly of long-sustained notes, and at the close of each phrase the chorus enters *pianissimo*, repeating the words just uttered by the principal singers. A repetition in an abridged form of the first part of the chorus brings this splendid movement to a brilliant conclusion.

After this preliminary song of praise, a recitative and air for tenor, "Glücklich Volk, dem Segenspenden" (G major, 166 bars), introduces what may be called the proper subject of the cantata. The recitative enumerates the natural advantages of the land of Saxony, which the poet describes as the "garden of God, the temple of Nature;" it speaks of its fruits, flowers, corn-fields, vineyards, and "veins of shining metals, winding in the bowels of the earth like the silver streams that glitter in the light as they flow through the emerald moss." At the beginning of the recitative the subject of the following air is heard as a most effective flute solo, and fragments of the same theme are introduced as interludes between the phrases of the recitative, thus giving unity of design to the whole. In the air that follows, the nation is congratulated that Providence has sent them an "upright, gentle, and wise" ruler over their land. It commences thus:—

Allegro. Viol. e Viola.
Cello. Glück-
Contra Bass.
 lich Volk, dem Se-gen-spenden,
Bassi.
 lie-bend die..... Na-tur ver-lich. &c.
Cello.
Bassi.

The continuation of the passage is in the same flowing and melodious vein, with that particular colouring which can only be described as "Weberish." Indeed, the whole song is so thoroughly in its author's peculiar style that it would be all but impossible for any one acquainted with his works, if he heard this song without knowing what it was, to be in any doubt as to its composer. It should be added that it is not only most charming music to listen to, but particularly grateful to the performer. The voice part lies exactly in the best part of the tenor range, and a good singer could not fail to make a great effect with it.

The following number of the cantata, though not so entitled, is in reality a grand scena for soprano. After a recitative of what may be called general reflections, we reach a movement in A minor, 3-4, *con moto*, "Nach der Krankheit bangen Tagen," describing the grief of the populace when their king was attacked by illness. This piece, of a plaintive character, is instrumented with great delicacy. The accompaniments are chiefly for strings, but a few notes for solo wind instruments are occasionally introduced, with great effect. The movement is but short—only twenty-seven bars—and leads us with a half-close to the following prayer for the king's recovery, "Herr, erhalt das theure Leben" (A major, 6-8, 42 bars). It opens with the following phrase:—

Clar. Str.
Corni. Sopra. *f*
Herr, er - halt' das
Bassi.
Flauti.
theu - re Leben, das Du ihm für uns ge - ge - ben.
Fag.
Celli.

Towards the close of the prayer a beautiful orchestral effect is obtained by the employment of the low notes of the flutes, clarinets, and horns in holding notes as an accompaniment to the voice. The quality of tone thus produced is somewhat similar to that of soft chords on the organ.

To this prayer succeeds a short recitative, "Und der Allgüt'ge hörte" (And the All-merciful heard), which leads to the principal movement of the scena, a brilliant *Allegro vivace*, in E major, as full of fire and spirit as the well-known *Allegro* in the same key of Agatha's great air in the *Freischütz*. The principal subject begins thus:—

Wir sah'n auf's Neu', wir sah'n auf's Nen, an unserm
Sop.
Str.
Bassi.
Wohl - ihn bau - en.
Fl. Ob.
Clar.

Through the whole movement the same joyous character prevails. The orchestration is rich and full without being noisy; for, with commendable moderation, Weber has abstained from the use of the trumpets and drums, though the feeling of the music might well have warranted their introduction.

The last notes of the concluding symphony of this air lead by an interrupted cadence to a short recitative for the tenor, which introduces the chorus (No. 4), "Wehe, schaut die Wolken" (D minor, 62 bars), one of the shortest, but at the same time one of the most characteristic movements of the work. To understand all the allusions of the text, one would have to be fully acquainted with the history of Saxony during the whole reign of Friedrich August I.; and as the historical works to which I have

access give nothing more than the barest outline, it is not possible to determine with accuracy the special events referred to. The words of the present chorus seem to refer to some storm of unusual severity, which desolated the land and destroyed the crops. After four bars of prelude, the voices enter *piano*.

Viol.
Clar.
Sop. *p*
Alto.
Ten.
Bassi.
Celli.
Timp. Bassi.
schaut die Wolken.
tr
Timp.

Those who know Weber will see at once what is to be expected from such a commencement as this. The low holding notes of the clarinets are an example of what Berlioz so happily terms the "darkly threatening" effects of those instruments, of which Weber was undoubtedly the inventor. Nine bars later the character of the music changes, and at the words "Unheil naht auf wilden Stürmen," an *Allegro vivace* in 6-8 time commences, the whole orchestra, except the trombones, which are not used in the movement, entering *fortissimo*. The violins rage along in incessant semiquaver passages, accompanying crashing chords for the voices and wind instruments, the effects of the discords (diminished sevenths, &c.) *sforzando* for the four horns being particularly noticeable. Unfortunately quotation is impossible, as one would have to transfer the whole score to our columns; but our readers will perhaps get an idea of the effect if I compare it to the stormy parts of the overture to *Der Beherrscher der Geister*, with which most are probably acquainted. This fine chorus dies away with a solemn *pianissimo*.
(To be continued.)

THE NEW "COTTA" EDITION OF THE PIANOFORTE CLASSICS.

FIFTH ARTICLE.

IN our last article we spoke of Bülow's volumes of Beethoven in their mechanical aspect. We will now proceed to give some examples of what may be called the aesthetic remarks of the editor. In these, as might be expected, the personality of the illustrious pianist stands forth more clearly. We see in him a man who not only understands,

but *feels* Beethoven to his inmost heart, and who, besides, possesses no ordinary power of word-painting. Yet, with the modesty of a true artist, these notes, though full of his individuality, never make us lose sight of the composer, and think merely of the editor. It is as though Bülow said to us, "It is thus Beethoven speaks to me; this is the impression his music produces on my mind;" and many of his notes are truly remarkable for what the Germans call *Geist*—a word for which, unfortunately, we have no satisfactory equivalent in English.

We cannot do more than make a small selection from the numerous annotations with which these volumes abound; and all are so interesting that we might almost select at random. Of the passages in the finale of the sonata, Op. 57, Bülow says, "In this piece, one of the most passionate which the composer has created, all the passage-work must everywhere tremble and glow with the most excited animation." Again, of the sixth variation in the finale of the fantasia, Op. 77 (that in which the melody is in the lowest octave of the bass), he says, "This variation must be played *à la Caliban*, with humorous unwillfulness, just as the preceding one reminds the player of *Ariel*."

Von Lenz was, we believe, the first to remark that Beethoven's piano sonatas are very frequently like sketches for the orchestra. Bülow would seem to have had the same thought in his mind in penning the following note, on the opening of the andante in the sonatina, Op. 79:—"We must imagine this first theme played by wind-instruments, such as clarinets and bassoons; one bar before the middle portion of the movement, the muted strings enter, while flute and oboe alternately perform the melody."

The whole of the remarks on the great sonata, Op. 81 ("The Adieu, Absence, and Return"), are unusually rich in interest and instruction. We can only quote one or two as examples. Of the dialogue near the close of the first allegro (Pauer, p. 304, line 2, bar 3) he says, "How this dialogue is to be played with beauty and effect cannot be taught. For however pliant the touch of the piano may be—and on our modern grands it can be elevated to a most expressive song—the feeling for its modulation must be inborn." On the transition from the andante to the finale of the same sonata we find this note: "These six last bars of transition to the finale belong to the finest and tenderest * inspirations of the tone-poet. The grief of him who mourns over the absence of the beloved one has expressed itself in a wailing monologue; there follows a moment of unconsciousness, gently pervaded by a premonition of the near return of the other. We see him walking in solitude, on the earth are fixed his eyes, which suddenly sparkle; he raises his eyes—a cry of rapture, and now in hot haste toward the newly found one! Another composer might have painted the scene in coarser colours, but certainly not more plastically, expressively, and finely. The monologue is now in the last movement, succeeded by one of the most extatic dialogues, which can only find its peer in Richard Wagner's *Tristan und Isolde* (Act ii. scene 2). We recommend the poetry and music of this scene for a comparative auxiliary study, from which many a useful hint can be obtained for the performance of this sonata. So, at least, the editor has found."

We must only quote one more note from the fourth volume, referring to the last eight bars of the first movement of the sonata, Op. 90:—"This final refrain, or epilogue, should be played somewhat broader, as if accom-

panied by a long-drawn breath, but more with a uniform *ritenuto* than a *ritardando*. The closing bars must be whispered as modestly and simply as possible, *i.e.*, without any unsuitable pathetic dragging of the time."

Of the fifth volume, which deals with the works of the so-called "third style" of the master, we despair of giving our readers any adequate idea. It is not many years since the last five sonatas of Beethoven were looked upon as musical enigmas—by many even as the aberrations of an exhausted genius. Even as recently as 1855, Von Lenz, perhaps the most enthusiastic worshipper of Beethoven who ever lived, showed in his book, "*Beethoven et ses trois Styles*," a marvellous want of appreciation of these works; though when he wrote his later and larger book on the same subject, his eyes had evidently been opened. These sonatas are now esteemed as among the greatest conceptions of their author; and no one probably has drunk more deeply into their spirit than Bülow. His remarks on their meaning and the method of performing them make this volume one of the most valuable contributions to musical literature which has ever been published. Many of the notes, however, are far too long for quotation—indeed, in many places of this volume the foot-notes occupy half the page. We can merely give a few of the shorter ones, and refer our readers, as before, to the work itself for the others.

Of the trio to the march in the sonata, Op. 101, the editor says, "He who sees in this canon only a clever 'mathematical' combination, and does not feel himself warm towards the melodic charm of its lovely arabesques, will do well not to play it at all." Concerning the exquisite melody in the finale of the same work (Pauer, p. 326, last line, fourth bar), he writes, "Even in the specifically humorous, or rather cheerful allegros of the Beethoven works of the last period, are found lyric melodies, which require an almost glowing performance, full of passionate swing. The progression of sixteen bars which begins here must be played with that warmth which cannot, unfortunately, be learnt from Germans, but rather from violinists of the Belgian or French school." The fugue of the same movement gives occasion to a most interesting dissertation on the later fugal style of Beethoven, which we reluctantly forbear from quoting in full. His general dictum is that "for Beethoven the fugue-form is the same as for Wagner's dramatic poems the music, not the *end*, but the last and highest means of intensifying the expression. Hence the passionate, to some extent electrical, character of the Beethoven fugue, which has nothing to do with that objective, purer, classical beauty of form of Bach's 'fugue for its own sake.' (*Selbstzweck-Fuge*)." The whole of Bülow's remarks on this subject, both here and in connection with the fugues of Op. 106 and Op. 110, are most valuable, and furnish material for thought to the earnest student.

The colossus of pianoforte music, the great "Op. 106," which we might term the "choral symphony of sonatas," so long the bugbear of pianists, is annotated with a fullness worthy alike of its difficulty and its beauty. We will give two or three examples. The first refers to the variation of the principal subject in the wonderful adagio (Pauer, p. 346, lines 3, sqq.). "A perfect performance of this metamorphosis of the theme, which truly is of more than earthly beauty, is only to be thought of after one has completely lived in its minutest details. The player should first compare the variation bar by bar with the original presentation of the theme. Until we have assimilated these incomparably expressive arabesques, so as to know them by heart without the least fault of memory, a consciously correct (*i.e.*, here 'beautiful') reproduction is not to be thought of. As a useful auxiliary study, we

* "Geist-und gefühlsvollsten." We give the expressive original, finding it impossible to translate it worthily.

recommend the variations in the adagio of the ninth symphony (transcription by Franz Liszt), which are more easily intelligible in so far as they breathe a less 'ascetic' sublimity." Of the last return of the subject (Pauer, p. 350, line 3) Bülow says: "The necessity of a fundamentally different performance of the theme in this place is apparent. Here it is no longer a heart-rending grief that speaks, but, as it were, a tearless resignation, stiff in death. Use as few dynamic gradations as possible, and be content with a long-drawn (*langathmigen*) performance of the prescribed *ritardando*." In the course of his remarks on the great fugue which forms the finale of the same sonata we find the following:—"It will be entirely the fault of the *player* if the work produces the impression of dry intellectual workmanship and cleverness destitute of invention."

Of the fugue in the sonata, Op. 110, the editor writes: "The construction of the fugue itself is throughout intelligible; the task of the player is to perform each single part, without interruption or exception, as an expressive song. All is the purest gold of melody, and the tone-poet has fully carried out what he said to Carl Holz, the second violin of his quartet, in words which have become famous: 'There is no art in *making* a fugue; I have made dozens when I was studying. But imagination will also claim her rights, and now-a-days, to the ancient form another, a really poetical element, must be added.'"

We pass over many more interesting notes, which only want of space prevents our quoting, to refer to the annotations on the remarkable "33 Variations, Op. 120." This extraordinary work, which from its great difficulty is but little known to pianists, would seem to be an especial favourite with Bülow; for his remarks are even richer and more important than usual. We must, as before, content ourselves with a very small selection from them. Of the general scope of the work he says: "The editor sees in this gigantic tone-poem a kind of microcosm of the entire Beethoven genius, nay, even a reflection of the whole tone-world. All evolutions of musical thought and fancy, from the loftiest meditation to the wildest humour, find their completest manifestation in this work. Inexhaustible is its study, unconsumable the nourishment offered in its contents to the musical brain of entire generations. A more brilliant proof of the non-diminution, yea, of the highest increase of his creative power in the beginning of his old age, has never an author given to the world. The want of appreciation in which for many years after its publication it was left to neglect is explained partly by the dulness of contemporary artists, partly by the relatively higher point of culture on which it stood. To feel this, let the reader take in hand the fifty variations on Diabelli's waltz by the most renowned composers of Germany, which were published at the same time with these; the scarcely credible abyss which we see between them, gives us first a correct measure of the solitary height on which Beethoven stood." At the third variation, we read, "Already in the first variation the composer, in a heroic march, has turned the back of his theme on the material world; the second plays already in the regions of æther, and with the third we are translated to yet higher spheres." Again, of variation fourteen, "To play this wonderful movement with that, I might say, sacerdotal solemnity in which it is conceived, let the fancy of the player bring before his mind's eye the lofty arches of a Gothic cathedral." Of variation twenty, "Let the player strive to combine with a tenderly mystical touch (we might call the piece 'The Oracle') the greatest possible richness of tone, so that an effect shall be attained reminding us of the veiled registers of the organ." With one more note we must leave the volume—that to variation

thirty-one:—"We might call this piece, which is alike deep and tender in its feeling, a reproduction of the Bach adagio, just as the following double-fugue is of the Handel allegro. If we add to these the final variation, which may be considered a kind of renaissance of the Haydn-Mozart minuet, we possess in these three variations a complete compendium of the history of music. Hereby our assertion is justified, that Beethoven's Op. 120 reflects an image of the entire universe of music, such as only the giant spirit of this greatest of all tone-poets could have concentrated within it, and at the same time marked with the most individual stamp of his genius."

We take leave of these volumes with a feeling that we have done them most imperfect justice. We might have easily extended our notice to double its present length, without exhausting either the materials at our command or, we trust, the patience of our readers. Our object has been to draw the attention of musicians to a work which is, so far as we know, unique; and we believe that all who will get the book for themselves will indorse our opinion as to its remarkable value. We would suggest to the publishers the expediency of issuing an English version of it. The difficulties in the way of the translator would no doubt be great; but the benefit to musicians in this country would more than compensate for the trouble involved in bringing it out.

MENETRIERS, TROUBADOURS, AND MASTER-SINGERS.

RICHARD WAGNER'S *Der Tannhäuser* and *Die Meistersinger von Nürnberg* are names which are now in everybody's mouth, and it may therefore not be uninteresting to examine the origin and peculiarity of the above two guilds, which fill an important chapter in the history of music, and have in some degree helped to cultivate, popularise, and improve both *vocal* and *instrumental* music. The *menestrels*, *menestrieri*, *menetriers*, *ministres*, *chanterres*, *jongleurs*, *die fahrenden Spielleute*, *vagrants* of the mediæval times, are, according to the most diligent researches, descendants from the Roman comedians (*histriones*, or *pantomimi joculariores*). They existed since the eighth century in France and England, Italy and Germany. Generally they performed *secular* music. The name *Jongleur*, from the provençal *joglar*, which is again derived from the Latin *jocus*, meant in the middle-Latin music, or musician. The duties of a *jongleur* were manifold. Besides understanding how to sing, to play an instrument, and to dance, he was expected to be also an efficient rope-dancer, an expert in somersaults, able to jump through hoops, and lastly, to imitate the singing of the birds. The *jongleur* was therefore a person whose talents were very versatile. Some of our present clowns remind us of the *jongleur* of the Middle Ages. The *troubadours*, or *minstrels*, however, belong to a much more aristocratic grade of society. Mostly coming from the Provence, they occupied themselves with inventing poetry, and with furnishing at the same time the music to it. The word *troubadour* is derived from the provençal *trobar*, *trobaire*, which means to invent. The *troubadours* were mostly of noble birth, sometimes even princes, and disdained to make a profession of their art as incompatible with the dignity of their social position. As some of them were not efficient in performing their own productions, they engaged *menetriers* and *jongleurs* for such performance, and only in such cases were these treated with a certain respect; otherwise, they had to put up with very harsh treatment—they were deprived of all civil rights, their children were considered illegitimate,

and the Church sent forth its anathema against them. Only in France they enjoyed a little more indulgence. But generally these poor homeless people wandered about in smaller or larger numbers, men, women, and children, from town to town, from market-place to market-place, and from castle to castle. To the nobles they sang the romances and ballads of the troubadours, whilst the common people were regaled with the most equivocal jests, and with acrobatic feats. Generally they recited and sang from memory; but it may be possible that some of the menestriers put their tunes down on paper. The instruments with which they accompanied their songs were the *harp* and the so-called *peasant's lyre*; later the *rebec*, a kind of violin, with three strings, and played with a bow, was very popular for this purpose. During the 12th and 13th century they possessed a larger number of instruments; and the troubadour Quiraut de Calanson (who wrote a book of instruction for menestriers) names as instruments the *drum* and *kettledrum*, the *castagnettes*, the *symphony* (called later a kind of clavicembalo), the *mandora* (a kind of mandolina with eight strings), the *rota* (or *rocta*, *crwth*, *crowde*) with seventeen strings, the *violin*, the *bag-pipe*, the *lyre*, and the *psalterion* (psaltery, a flat instrument in form of a trapezium, or triangle truncated at the top, strung with thirteen cords of wire, mounted on two bridges at the sides, and struck with a plectrum, or crooked stick). Another troubadour, Bertrand de Born, mentions *horns*, *trumpets*, and *trombones*. In the subjoined verses we find also the names of the following instruments:—

Ge sai juglere de vièle;
Si sai la de muse et de frestele,
Et de harpe et de chiphonie,
De la gigue, de l'armonie,
Et le saltaire, et en la roie.

Vièle is the peasant's, or common lyre; *muse* (cornamuse, musette) is the bag-pipe; *frestele* is a kind of pan-pipe; *gigue* is considered by some to have been a kind of flute, but others, again, take it for an instrument with strings like a cyther; *saltaire* is the above-mentioned psaltery; about the *chiphonie* and *armonie* nothing is known, but the similarity of the word *chiphonie* with *symphony* allows the supposition that it was either the same instrument as mentioned before, or an instrument which allowed the polyphonic treatment. The songs which were performed by the menestriers consisted of the following species:—1st. *Lais*, treating of cheerful or melancholy subjects; also subjects of love. 2nd. *Romans d'aventures*, or adventures of the vagrant knights. 3rd. *Sirventes*, songs of praise, or of reproach on certain persons or public subjects (all love matters excepted); generally the *Sirventes* were songs written by the troubadours in honour of their patrons, the word coming from *servire*, to serve. 4th. *Pastorelles*, the songs of shepherds. 5th. *Plaintive songs* (planti) on the death of a friend, a hero, or a beloved, &c. 6th. *Tenzonas*, warlike songs. 7th. *Cansos*, *chansos*, or "*micia chanso*" (canzonettas), dedicated solely to love and to the praise of God. 8th. The *day-song* (*alba*), or dawn-song, describes the happiness of two lovers who complain the approaching morning. 9th. The *evening-song*, or *serena*, describes the longing of the lover for the approaching night; and 10th. The *canson redonda*, round, or ballad, which was used for dancing. The peculiarity of this last consists in the last verse of a strophe being used as the first of the following, so that the construction resembles the rings forming a chain.

The menestriers, notwithstanding their being treated with contempt by their contemporaries, are still a most important body in the history of music and the development of the national song, and the song in general is greatly due to

them. Without them, it is highly improbable that communication between the troubadours and the common people could have taken place. The menestriers, as servants of the aristocratic troubadours, sang the people's songs at the courts of the nobles, and again transplanted the songs of the better educated troubadours into the circle of the people. Besides, as the anathema of the Roman Catholic priesthood was launched against all secular songs, and the people were forbidden by the clergymen to amuse themselves with even the most harmless love or convivial songs, the menestriers, those poor fugitives, carried the song about with them, and worked secretly to keep it in the people's memory. In our next sketch we shall try to describe the activity of the troubadours, minstrels, and minnesingers. The present chapter on the menestriers, or jongleurs, must be considered as a kind of introductory chapter.

E. PAUER.

(To be continued.)

BIRMINGHAM MUSICAL FESTIVAL.

THE festival held at Birmingham during the last week of August was the thirty-first held there since 1768. The band and chorus engaged numbered 505 executants—exactly the same number as that employed at Bonn for the late Schumann commemoration, but with smaller chorus and larger band. The soloists were Mmes. Tietjens, Lemmens-Sherrington, Albani, Trebelli-Bettini, and Patey, Messrs. Sims Reeves, Vernon Rigby, Cummings, Santley, and Foli; organist, Mr. Stimpson; conductor, Sir Michael Costa.

In the absence of our usual correspondent, to whom a holiday was due after his "assistance" at the late Schumann commemoration, we cannot perhaps do better than call attention to the critique contributed to the *Guardian* by Professor Oakeley, of Edinburgh. From Bonn to Birmingham, the Professor remarks, is indeed a change of scene, of climate, of people, and of manners, and the contrast in almost every respect is complete between the musical festival at the quiet University town on the Rhine, and this English midland gathering at the capital of the "Black Country."

"And this contrast between the two places and the two countries is, to a certain extent, reflected in the choice of music at English and German festivals. At the former the selection has, as has been often urged, a strong commercial flavour, which has been by no means less perceptible than usual this year at Birmingham. Those works which have drawn and paid best in former years have for that reason been repeated at the morning—or most important—performances, only one morning being thus left free for the introduction of novelty or for the advancement of art."

Thus, the first morning (Tuesday) was devoted to a performance of the *Elijah*, for the tenth time consecutively since 1846. On the second morning Mr. A. S. Sullivan's oratorio, *The Light of the World*, was produced. On Thursday morning the *Messiah* was given for the thirty-first consecutive time since the first festival in 1768. On Friday there was a miscellaneous selection, including Spohr's cantata, "God, thou art great;" an "Ave Maria" for four voices, and a "Cantemus Domino," by Rossini; of which the first is described as less operatic in style than that usually associated with the "Swan of Pesaro," but as a piece which produced little impression; and the second as by far the more interesting, and as containing some effective, if not very strict, writing in eight real parts. The first part of the programme concluded with a splendid performance of Haydn's *Imperial Mass*, the second part being devoted to a selection from *Israel in Egypt*, some of the mighty choruses from which seemed more than ever effective, the "Horse and his rider," however, can-

trasting strangely with Rossini's setting of the same words, which had been heard an hour previously.

The argument or story of the libretto of Mr. Sullivan's oratorio, *The Light of the World*, may be thus told in the words of its compiler, Mr. George Grove, of the Crystal Palace:—

"After a prophetic introduction taken from Isaiah (the 'evangelical prophet'), the first scene is laid at Bethlehem. The shepherds watch their flocks by night, when an angel appears to them, and brings 'good tidings' of the birth of the promised Saviour. They go to Bethlehem, reflecting on the fulfilment of the prophecy concerning Christ. The Virgin Mary, in answer to their salutations, pours forth her gratitude to the Almighty for His favour, and they depart glorifying God. The rest of the scene embraces the warning by the angel to the parents of Jesus of Herod's design, the lament and consoling of Rachel in Rama, and the promise of God's blessing upon the child.

"Scene II.—Nazareth.—Our Lord appears in the synagogue, and after reading from Isaiah, presents Himself to His listeners as the object of the prophecy. Upon their expressed amazement and incredulity, He reproaches them with their continued unbelief, and, goaded to rage by His numerous instances of God's favour to those whom they looked upon with contempt, they drive Him out of the synagogue. Left alone with His disciples, who proclaim their faith in Him, He exhorts them to bear their persecutions with meekness, and to judge not that they be not judged, relying on God's unfailing justice.

"Scene III.—Lazarus.—Being told that Lazarus is sick, Christ expresses His determination to go to him. A disciple endeavours to dissuade Him from going again to a place where He has but lately escaped further persecution; but, undeterred by this, our Lord persists in His resolve, and the disciples, after being told plainly that Lazarus is dead, accompany Him.

"Scene IV.—The Way to Jerusalem.—Although warned by a disciple that the chief priests and scribes, alarmed at the numbers who believed on Him, were resolved upon His destruction, Christ pronounces His intention of going up to Jerusalem, indicating His foreknowledge of the fate awaiting Him, by saying that no prophet could perish out of Jerusalem. Men, women, and children all welcome Him as a King—the Son of David—and after prophesying and lamenting the fate of the city, our Lord enters, amidst the triumphant hosannas of the crowd.

"Part II.—The scenes of the second part are laid entirely at Jerusalem. After the overture, which is intended to indicate the angry feelings and dissensions caused by our Lord's presence in the city, it opens with the discourse containing the parable of the sheep and the goats. The people hearing it wonder at its boldness, and express their belief that 'this is the Christ.' A ruler argues with them, and contemptuously asks if Christ shall come out of Galilee; the people are still unconvinced, and Nicodemus, striving to reason with him, the ruler retorts angrily. The women seeing the end is at hand come weeping and bewailing to Christ, who bids them not weep for Him, but to be of good cheer—'I have overcome the world,' are His last words. The chorus describe His sufferings and death, and the next scene opens at the sepulchre in the early morning. The grief of Mary Magdalene is soothed by the angel, who tells her that Christ is risen, and, reminding her how He had foretold His death and resurrection while He was yet in Galilee, comforts her with the words, 'God shall wipe away all tears.' The disciples acknowledge that Christ has risen, and that God has caused the light to shine in their hearts, making all things new; and after an earnest exhortation from one of them to follow in their Master's steps and fight the good fight of faith, they glorify God for the triumphant close of their Lord and Master's earthly labours."

Professor Oakeley writes of the work as follows:—

"Such is the sublime subject which Mr. Sullivan has undertaken to illustrate in the highest form of musical composition—that of oratorio. Here is a theme almost identical with that of Handel's *Messiah*, and in the text are some of the grandest passages in the New Testament—a theme which has very rarely been approached by the greatest musicians. It will readily be understood that success in giving adequate musical expression to so tremendous a subject would place the composer on the highest pinnacle of fame. If, then, the young composer has failed in his most ambitious or audacious (as some have said) attempt to grasp and depict musically the Life of Christ on earth, our readers will not be surprised. It would be an ungrateful task to mention in detail the instances of failure throughout the work in rising to the dignity of the subject, a realisation of which never seems to be approximated. Suffice it to say, that, as was to be expected,

the most solemn part of the text is treated in the weakest manner;—for instance, in Part II., those glorious verses—our Lord's own words—(31 to 46 of the 25th chapter of St. Matthew), commencing 'When the Son of man shall come in His glory,' and ending, 'These shall go away into everlasting punishment; but the righteous into life eternal.' But gladly avoiding further criticism of a work so disappointing, let us single out those points in it which are most interesting. Firstly, the instrumentation is continually excellent, and indicates Leipzig training, much study, and much knowledge of effect. In fact, the 'colouring' seems to be the best part of Mr. Sullivan's work. The solos are wanting in interest; but the following choruses contain many fine points:—'In Rama was there a voice heard,' in which the harmonies are beautiful, and the whole treatment of the sad text excellent, especially the admixture with chorus of the solo 'Rachel weeping for her children,' and of organ with band. More striking is the chorus 'He shall stand and feed,' which was encored. The 'Nazareth' scene is very dramatically conceived, and ends with an effective chorus. That, however, at the close of the next scene ('Lazarus') is the best chorus in the work. 'The grave cannot praise Thee.' The chorus of children, 'Hosanna to the Son of David,' which shows the composer's early ecclesiastical training, is another good feature in the next portion, 'The way to Jerusalem,' and was encored. From this point there is not much interest until the unaccompanied quartet, 'Yea, though I walk through the valley of the shadow of death,' most admirably sung by the four principal singers, and encored. The final chorus, 'Now is come salvation,' is also one of the best in the work.

"At the close of his oratorio, which was most admirably performed by all concerned, the composer was much applauded by executants and by audience."

The programmes of the evening concerts are described as again unworthy of the occasion:—

"Two new cantatas by Italian composers resident in London were produced, and, despite lack of originality in the music and uninteresting *libretti*, seemed to please the Birmingham audiences. The rest of these programmes have chiefly consisted of the usual hackneyed selections at our concerts. The names of the two best composers of concert songs, which are seldom absent at similar occasions abroad—Schubert and Schumann—did not occur once in the three programmes. The standard of musical taste, both of those who select and those who hear, is shown by the more frequent occurrence of operatic music, especially that by Rossini, than of concert music in the miscellaneous portion of those festival concerts. One of the 'Rossini fragments' introduced on Wednesday, entitled 'Hymn of Peace,' which was probably composed for a Paris mob to sing in the open air, and has been lately published in London with an adaptation for England under the title of 'National Hymn,' is, to speak plainly, miserable trash, and would not be tolerated by an audience of taste. The phrase on the words 'with success' is vulgar to the last degree; and the whole piece may be characterised as 'street music.' When it is added that the English words commence, 'O Lord most High, Who art God and Father,' the horrible incongruity between text and music may be imagined. Had this piece been played—not sung—to the riff-raff outside the Town-hall, it would have been more in place than inside a festival concert-room.

"The cantata produced on Tuesday evening by Signor Schira (composer of the English opera *Mina*, of *Nicolas di Lappi*, and the operetta *The Barrington*, given in London last year, &c.) had a favourable reception. The work, composed for this festival, is entitled *The Lord of Burleigh*, and its motto is Tennyson's—

'He is but a landscape-painter
And a village maiden she.'

"The words are by Mr. Desmond L. Ryan, and the following is the argument:—

"The scene is laid in a rural village in harvest time, where the villagers are discovered making ready for the celebration of the marriage of Marian, the village belle, with Cecil, the young landscape-painter. Under this disguise, Cecil, Lord of Burleigh, has left his home to woo the rustic beauty, and his absence being prolonged and unexplained, his steward, Trueman, sets out in search of him. For three days the expedition has been fruitless, until he comes face to face with the object of his quest; failing, however, to recognise his master in the poorly clad artist, Trueman is sent away upon his useless errand, and the marriage ceremony then takes place: the sonorous voices of the priests, and swelling tones of the organ, rising above the mingled streams of the rustic procession, the merry voices of the villagers, and the dances with the rural

accompaniment of pipe and tambor. The wedding festivities concluded, the artist and his bride set out with the avowed object of seeking their fortunes, joined by Constance, who has begged hard to be allowed to unite her destiny with that of her old playmate. When some distance upon their journey, foot-weary and worn, they come upon a lordly mansion, standing in stately grounds. Marian clings to Cecil in amazement as they pass unrestrained through the gates; but Cecil has flung off his disguise, secure in the knowledge that Marian loves him for himself and not for his wealth, and declares before his assembled retainers that Marian is his wife, and accordingly Lady Burleigh. An interval elapses, during which Cecil and Marian had lived happily together; but the free spirit of the rustic maiden has so suffered from its restraint that a deathly languor has settled upon her. Feeling her end approaching, Marian tearfully takes leave of her adored husband and her faithful companion Constance, and, as she expires, the voices of angels are heard singing in joyful accents as they bear her to her eternal home.

Signor Schira's music is spoken of as often catching and tuneful, and as showing much knowledge of vocalisation, if not of vocal scoring. But it is deficient in originality, and the orchestration is noisy and often inartistic; and it must be added that the selection of the work neither does credit to those who arrange these festival programmes, nor justice to musicians who have shown far greater ability than the Italian composer of *The Lord of Burleigh*. In the second part of this concert two great overtures were superbly played—Beethoven's *Leonora*, No. 3, and Cherubini's *Anacreon*.

The second concert opened with Beethoven's symphony in C minor, which was performed with great precision, fire, and brilliancy, but without very much enthusiasm on the part of band or conductor. It is satisfactory to learn that the applause at the end of the finest music introduced at these concerts was general, loud, and long. A symphony by another great master at each of the other two concerts would evidently have been acceptable. The only novelty in this programme—with the exception of the so-called "National Hymn" mentioned above—was Mr. Macfarren's well written overture to *St. John the Baptist*, in which there is good sterling musical thought, although the connection between the music and its subject is not apparent.

The first part of the third concert was taken up with the performance of Signor Randegger's dramatic cantata, *Fridolin, or The Message to the Forge*—an attractive subject to a country of ironmasters and miners. The libretto, by M^{me}. Rudersdorff, is founded on Schiller's ballad, "Der Gang nach dem Eisenhammer." The period of the action is supposed to be about the year 1400. The *dramatis personæ* are Waldemar, Count of Saverne; Eglantine, his Countess; Fridolin, her page; Hubert, squire to the Count, with huntsmen, handmaidens to the Countess, peasants, and smiths. The argument is thus given in the preface to the pianoforte score of the work:—

"Fridolin and Hubert are in the service of the Count of Saverne. Hubert, aspiring to win the affections of his beautiful mistress, conceives a violent hatred of Fridolin, whom he regards as an obstacle in his path. Taking advantage of Fridolin's loyal devotion to the Countess, Hubert excites the jealousy of the Count, and prompts a stern revenge. The Count forthwith writes to some mechanic serfs, ordering that whoever comes asking a certain question shall be at once thrown into their furnace. Fridolin, innocent of wrong and unconscious of danger, receives the 'message to the forge'; but, ere setting out, he waits upon his mistress for such commands as she might have to give. The Countess desires him to enter the chapel he would pass on his way, and offer up a prayer for her. Fridolin obeys, and thus saves his own life; but vengeance overtakes the traitor, Hubert, who, going to the forge to learn whether the plot has succeeded, himself asks the fatal question, 'Is obeyed your lord's command?' and himself becomes the victim. Fridolin subsequently appears, and is about to perish likewise, when the Count and Countess, between whom explanations have taken place, arrive on the scene, to preserve the innocent and to learn the fate of the guilty."

Signor Randegger's music is pronounced to be generally clever, spirited, and effective, but wanting in originality, and seldom rising above a certain level, say that of Offenbach. Signor Randegger, who conducted his work, was loudly cheered on leaving the platform. In the second part were the overtures to *Guillaume Tell* and *Ruy Blas*, both finely played. The vocal selections were operatic, with the exception of a song by Franz Abt, "Gute Nacht;" a setting for three voices of Tennyson's "Break, break," by a local composer; and a new setting, by H. S. Oakeley, of the Laureate's sad and mysterious song in *The Princess*, "Tears, idle tears," which, with the few lines preceding it set as recitative ("Then she, 'let some one sing to us'"), was sung by M^{lle}. Tietjens with the utmost fervour and splendour of voice.

An unusually grand performance of *Judas Maccabæus*, followed by "God save the Queen," brought the festival to a right royal termination.

This thirty-first Birmingham Festival appears then to have maintained its great reputation as regards performance of the music introduced at it. The orchestra and chorus were as fine as ever—the latter seemed even fresher and more efficient than on previous occasions, and the choral portion of the new works had been well rehearsed, and was well acquired. And the meeting having been more than ever successful from a financial point of view, the first object—that of aiding the "Charity"—has been attained in a manner unprecedented. As regards the advancement of musical art, or introduction of great works, these festivals are less remarkable—firstly, in consequence of the continual repetition of the same well-known master-pieces; secondly, on account of the standard of the new works introduced—a standard which is not, as will be gathered from the above remarks, sufficiently high for such grand and important occasions. The speciality of the week's festival was the visit, as guest of Lord Shrewsbury, the President, of his Royal Highness the Duke of Edinburgh, who honoured the performances on Tuesday, Wednesday, and Thursday with his presence; thus giving more than nominal Royal patronage to these meetings, and causing interest in them to be wider and more general. His Royal Highness was received with the utmost enthusiasm, and it is thought possible that he may re-visit the next festival as its President.

HEREFORD MUSICAL FESTIVAL.

THE annual festival of the cathedral choirs of Gloucester, Hereford, and Worcester, which have now for 150 years met together in one of the above-named cities since 1724, was held, for the fifty-first time at Hereford, during the second week of last month. The chorus was selected from the choirs or choral societies of Gloucester, Hereford, Worcester, Bristol, Bradford, and London. The band, which seemed small after that at Bonn and at Birmingham, consisted of sixty-two instrumentalists. The soloists were M^{mes}. Tietjens, Edith Wynne, Bartkowska, Trebelli-Bettini, and Enriquez; Messrs. W. H. Cummings, Montem Smith, E. Lloyd, Santley, and Agnesi. *Ex officio*, the organ is taken at Hereford by the organist of Worcester, Mr. Done; the pianoforte, by the organist of Gloucester, Mr. Wesley; and the conductorship, by the organist of Hereford, Mr. G. Townshend Smith, who also acts as secretary to the festival committee, and discharged his arduous double duties with accustomed zeal and ability; and who, in the latter capacity, seems, as usual, to have earned general praise.

The works which came to a hearing in the cathedral included Handel's *Messiah*, a selection from *Jephthah*

(with Mr. A. S. Sullivan's additional accompaniments), and his "Chandos" anthem No. 9; Mendelssohn's *Elijah* and *St. Paul*; Rossini's *Stabat Mater*; Spohr's cantata, *The Christian's Prayer*, and two movements from his symphony, "The Consecration of Sound;" and a new oratorio, entitled *Hagar*, composed by Professor the Rev. Sir Frederick A. Gore Ouseley, Bart.

The "book" of Professor Ouseley's oratorio—the only novelty of the festival week—was prepared by the Rev. J. R. Gleig Taylor. The argument prefixed to the printed score (Novello, Ewer, and Co.) is as follows:—

"Part I.—After the overture, the history of Hagar is introduced by the well-known hymn, 'Jerusalem on High,' in which allusion is made to that which St. Paul declares to be the spiritual reality shadowed forth by the facts related in Genesis concerning Abraham's two sons, 'which things are an allegory; for these are the two covenants: the one from the Mount Sinai, which gendereth to bondage, which is Hagar (for this Hagar is Mount Sinai in Arabia), and answereth to Jerusalem which now is, and is in bondage with her children. But Jerusalem which is above is free, which is the mother of us all.' The narrative then proceeds with the appearance of God to Abram, and the Divine promise that his seed should be as the stars of heaven for multitude. Sarah laments her childlessness, and, seeing that she is despised by her servant Hagar, deals hardly with her, so that she flees from her face. Hagar wanders into the wilderness, and the Angel of the Lord appears to her as she sits by a fountain of water, and bids her return to her mistress, at the same time promising that she shall bear a son, whose name should be called Ishmael ('God hath heard').

"Part 2.—Thirteen years after the birth of Ishmael, God appears again to Abram, renews the covenant, and changes his name to Abraham ('father of a multitude'). Sarah's name is also changed to Sarah (princess). God establishes His covenant with Isaac. Abraham beseeches God on behalf of Ishmael, and is assured that he is blessed. Isaac is born. After a time Sarah sees Ishmael mocking, and demands of Abraham that the bondwoman and her son shall be cast out. Abraham is grieved because of Ishmael his son, but God bids him do as Sarah has said; so he sends Hagar and the lad away. They go 'astray in the wilderness: hungry and thirsty, their souls faint in them.' Ishmael calls upon God, who hears the voice of the lad, and sends His Angel to succour them. The Angel addresses Hagar by name, and, bidding her raise her son from the ground, tells her not to fear, for God will make him a great nation. Hagar's eyes are opened by God, and she sees a well of water. She blesses God, and her song is echoed in the concluding chorus."

The work has been thus described and commented upon in the *Guardian* by Professor Oakeley:—

"The oratorio consists of thirty-three numbers. Its first part gives the history of Abraham 'up to the first expulsion of Hagar, and its second part describes the birth of Ishmael, the expulsion of Hagar and her son, and her deliverance by the Angel. It ends with the grateful songs and prayers of Hagar, and with choruses of praise.' It has been said that here is a barren subject, and that the story is somewhat dull; that it is a mere episode in the life of Abraham, with the single dramatic incident of Hagar and Ishmael being miraculously supplied with water when thirsting in the desert; that the choice of subject was hardly judicious, the more so inasmuch as in the shape it assumes *Hagar* appears rather in the light of a sacred musical cantata than in that of a sacred oratorio proper. Whether these views are correct or not, it may be assumed that the composer has been shackled by his *libretto*, and if the work is wanting in dramatic interest, contrast, and variety, as has been generally stated, the subject and the 'book' are the causes. Proceeding, however, to the musical portion of the work, it may be at once said that the choral portion of it is far the finer, the solos, as a whole, being somewhat deficient in interest. The overture, in the key of E minor, consists of an introductory 'Maestoso pomposo' ending on the dominant, and leading to an 'allegro' in same key, the first subject of which is in the fine chorus, No. 26, 'They went astray'; and the second theme, in the relative major, is the melodious tenor solo, No. 15, 'Walk before Me.' Both subjects are well treated, and the overture form is well adhered to, the second theme appearing subsequently in the tonic major, in which the piece closes. This orchestral prelude contains genuine good music, and at once excites interest in what is to follow—viz., No. 2, an effective setting of the chorale, 'Jerusalem on high' (of which an arrangement by Dr. Steggall is in *Hymns A. and M.*, No. 233), which, it need hardly be stated, is admirably harmonised, and the

orchestral support is excellent. The first verse is in choral harmony, the second in unison, and the last harmony again. The first solo, No. 3, is for tenor, 'Fear not: I am thy shield,' with effective cello and flute accompaniment, but somewhat suffering in dignity from its triple measure, the slightest hurrying of which would cause perilous approximation to music anything but sacred. Then comes the first chorus, No. 4, when Sir Frederick is *chez lui* again, 'His seed shall endure,' followed by a bright and excellent fugue, 'It shall be established,' one of the best items in the work. This is written with a breadth and freedom of style, and has a sustained interest, rarely to be found in English composers of the present day, many of whom, unable to write with perfect ease and fluency in the fugue style, abuse it as dry and pedantic, and take refuge altogether in strange and unusual orchestral colouring—an art, beautiful and interesting as it is, which has been of late somewhat too much attended to—often to hide poverty of musical thought. The contrapuntal devices of 'inversion,' 'stretto,' &c., occur in the chorus under notice; and the climax and pause on the high A, just before the end, is unusually fine. The *pizzicato* accompaniment, too, of the strings is remarkably effective against the *legato* of the voice part. No. 6 is a contralto solo in a minor, 'How long wilt Thou forget me?' No. 7, a chorus, 'Trust ye in the Lord,' in six-eight time, and again 'perilous.' The 9th No. is a bass solo, 'I will lift up mine eyes,' with a Mendelssohnian accompaniment, in which the oboe—evidently a favourite instrument with Sir Frederick—takes prominent part, which solo is answered by a short chorus, 'The Lord preserve thy going out.' Then comes No. 10, the first air for Hagar, 'Unto Thee lift I up mine eyes' (suggesting a sort of tautology on the part of the librettist, who had used the same words in the preceding No.), which, especially as an *aria d'entrata*, is weak. The next short chorus, 'Her soul is filled, No. 11, has throughout an effective independent bass of semiquavers. No. 12 is a tuneful solo in G major and three-four time, 'The Lord hath heard thine affliction.' The next, No. 13, is a fine chorus, 'The Angel of the Lord,' the only exception that can be taken to which is its opening phrase, which is somewhat undignified. A fine fugue follows on the same subject, against which another is introduced with masterly skill; and here Sir Frederick is at home again, introducing 'inversion,' &c., and giving us an admirable specimen of the highest form of choral writing, in which he so excels.

"This closes the first part of the work. The second division commences with a soft and flowing instrumental 'Introduction,' in E flat, in the style of Gluck or Haydn, with some nice orchestral colouring. This leads to a recitative, and the air, No. 15, for tenor, which is indicated in the overture, 'Walk before Me—full of musicianly feeling. No. 16 is a chorus, 'The lot is fallen unto me,' with a good 'swing' and melodious flow in it; No. 17, a recitative showing forth the change of name to Sarah; and No. 18 is another fine chorus, 'Praise the Lord,' with an admirable fugue with 'inversion' and 'stretto,' &c., interrupted effectively by a solo quartet, at 'The mercy of the Lord,' and ending with vigour and power. The solo for Abraham, No. 19, 'Oh that Ishmael might live,' is full of religious feeling, and is one of the best in the work; and the following chorus, No. 20, 'Behold! the Lord hath blessed him,' is another fine composition. The 'trio a canone,' 'He maketh the barren woman to keep house'—the only concerted piece for solo voices—is for three equal voices, and is, in its way, the gem of the work. The orchestral accompaniment here is well managed, and is occasionally novel. The trio was sung by three tenors. No. 24 is also one of the best solos, 'Cast out this bondwoman,' for contralto, in D minor. It is Handelian—sometimes like Bach—in style, and is full of talent. The tenor solo, No. 25, 'Let it not be grievous,' leads to the chorus foreshadowed in the overture, here in F minor, No. 26, 'They went astray,' ending on the dominant, and thus ushering in No. 27, in A flat, 'O God, Thou art my God,' a solo for soprano, with admirable accompaniment, which by most persons will be considered the best of the airs in the work. Nos. 28, 'Hagar in the wilderness,' and 29, 'Hagar! what aileth thee?' for soprano, and No. 30, 'And God opened her eyes,' recitative for tenor, lead to a very fine chorus, 'He turneth the wilderness into a standing water,' with another admirable fugue, perhaps the best, at 'Ho, every one that thirsteth.' The next No. is a *bravura* air for Hagar, 'The Lord hath not cast out my prayer,' somewhat unnecessarily exacting and difficult to sing (even to the great soprano who undertook it on this occasion), and next to impossible to ordinary singers. The final No. 33, 'O sing praises,' is again an instance of the composer's skill in writing polyphonic music. The concluding fugue is in the great Church style, and makes a worthy conclusion to a work which, though allowed on all hands to be unequal, and to be cramped by an uninteresting story, contains points of which Oxford and Hereford may be respectively proud—for Professor and Precentor.

Sir Frederick was most warmly congratulated after the performance

by his many musical friends present. The performance was excellent; and the soloists, Mlle. Tietjens, Edith Wynne, Trebelli-Bettini, Mr. Cummings, and Mr. Santley, admirably sang the music entrusted to them, and gained the entire approval of the composer, who expressed to them individually his cordial thanks."

The programmes of the two evening miscellaneous concerts—at one of which, however, Beethoven's symphony in C minor was heard—call for no comment. A supplementary concert of chamber music, at which quartets by Haydn (Op. 77, No. 1 in G major), Mendelssohn (Op. 13, in A minor), and Beethoven (No. 1 in F major) were admirably executed by Messrs. Sainton, Ralph, R. Blagrove, and Pettit, and songs contributed by Miss Edith Wynne and Mr. Montem Smith, brought the musical operations of the week to a successful termination.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, September, 1873.

THE summer months just gone by do not offer the slightest material for reports on concerts and the opera. We have nothing worth mentioning to speak of as regards musical events in North Germany during that time, and make use of the room kindly allowed to us in this paper to-day, as on former occasions, for contributions to the history of musical literature of our time, by speaking of works of masters whose merit we believe to be unknown, or at all events not sufficiently known, abroad. Repeatedly we have expressed our opinion, that it is impossible to become acquainted with musical master-works from a critique, however comprehensive its nature may be. The intention we have in view is to draw the attention of our readers to some masters and their compositions, that they may make themselves acquainted with works whose contents will richly repay the trouble of studying them.

The master of whom we will speak to-day is Julius Rietz. For a great number of years his name has been highly famed; his eminent achievements in the different fields of his art are known and appreciated everywhere. The high places of honour which he has occupied (having been director of the Gewandhaus Concerts in Leipzig from 1848 to 1860, and since then first Hofkapellmeister in Dresden), are, so to speak, proofs of the confidence musical Germany reposes in him. Indeed, he must be a high priest of art if we consider that he was chosen in Leipzig as successor to Mendelssohn, in Dresden as successor to Carl Maria von Weber; that the Leipzig University distinguished him on the day of joy and honour of the German nation, we may say of the whole educated world, on the centenary festival of Schiller's birthday, by bestowing on him the diploma of honour as Doctor. Further, the Berlin Academy counts him with pride among its members; German and other kings have decorated him with orders; his works are an ornament to our concerts, and his songs and choruses live in the hearts of the people. If the compositions of this master are not known to their full extent outside Germany, we must before all account for it by some of these works—choruses for male voices, songs, sacred works, &c.—being composed to German words. There are, even at the present moment, a great number of the most charming vocal compositions by Beethoven, Mozart, Weber, Schumann, and others, exclusively sung in Germany. Grand and effective as the

choruses "Dithyrambe," "Altdeutscher Schlachtgesang," lovely and tender as the songs "Elfe," "Du bist die Ruh," full of devotion and feeling as the sacred songs of Rietz are, we will leave them for the present, and will take from the large number of excellent master-works of this author only four great instrumental compositions, in which the whole individuality of Rietz in its noble manhood, its soft sensibility, its true German heartiness, but also in its telling earnestness and powerful strength, shows itself. These are the three overtures—Op. 7, Op. 18, and Op. 53, and the third symphony for full orchestra, Op. 31, in E flat major.

The overture Op. 7 is simply called "Concert Overture;" but for many years we find this work on numberless concert programmes, under the title "Festival Overture," and indeed we must approve of this name as being the better of the two. There is hardly another work of our time which, owing to the devotional and solemnly joyous festival mood it possesses, would be more suitable for the opening of a musical festival than the overture mentioned. How often have our great music festivals, the newly-beginning series of concerts of our best concert-institutes, been opened by this beautiful work; and how often, for many years to come, will this be done again! We think it perfectly superfluous to add anything to the praise of this wonderful overture; but we cannot help saying that if Rietz had written nothing besides this work, this composition by itself would be quite sufficient to have secured for its author an everlasting memorial among the instrumental composers of the classical period, and to have crowned the name of the master with the highest fame.

The second of the overtures mentioned is called "Lustspiel Overture." Fine railery, charming humour, surprising and genial invention, are the ingredients which exercise an electric effect on the hearers. There is nothing artificial in it. Everything sparkles in fresh, cheerful, and joyous humour, free and natural, the happy creation of a highly-gifted master.

The third symphony in E flat commences with a broadly laid out movement, *Allegro moderato ma con fuoco*. Full of noble, great, and earnest ideas, everything develops itself from an inner necessity to a creation full of life, which charms us by its clearness and beauty to the last note. It is followed by a very original scherzo (G minor), whose principal movement possesses a wonderfully warm, southerly colour. We fancy we hear the sounds of an ideal fandango; lovely forms group themselves to a character dance, which, in its manifold changes surprises us every time by new and ingenious combinations. The *Andante sostenuto*, the third movement, breathes the purest tenderness, full of love-charmed devotion and sweet fanciful grace. After that follows the finale, *Allegro di molto*, full of a pure, beautiful joyous, delightful happiness, in which mood the work finishes.

About the overture Op. 53, we can express ourselves very concisely. We have already given our opinion of the work when it was first performed in Leipzig last winter. To-day, having the newly-published score of the work before us, we can only confirm the elevating impression the piece made upon us when performed, and are convinced that, like the other instrumental compositions of Rietz, it will remain a lasting stock piece of all concert-institutes.

If our remarks to-day should encourage and induce the leaders of English concert-institutes to frequent performances of orchestral compositions by Julius Rietz, they will doubtless earn the thanks of the educated public in England, and will enrich their concert programmes in a valuable manner.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, Sept. 12th, 1873.

The Vienna Exhibition is now in its zenith. September is the best month for travellers; the horrible heat has ceased, and the cholera, though never so intense as it was rumoured, is on its decline. Nevertheless the number of visitors, which has seldom reached the expected height, will not increase; the result of the present month is therefore the more anxiously looked for. In any case the deficit of the gigantic enterprise will be enormous—a warning for every country. I have still to complete the list of the different instruments exhibited. There are the pianos by Rich. Lipp (Stuttgart), Gebauer (Alsfeld); the cottages of Henry A. Ivory and Co. (London); the grand piano by Maleki (Warsaw); the piano and pianinos by Hornung and Möller (Copenhagen). The instrument by C. M. Schroeder (Petersburg), a grand with crossed strings, was much admired, likewise the richly ornamented grand piano by Emil Streicher (Vienna). Aug. Wolff, chief of the house Pleyel and Wolff (Paris), has exhibited a well-constructed transpositor; Erard, Herz, Pleyel and Wolff have been *hors de concours*. The show of organs was augmented by a work of Gebrüder Walter (Guhrau, in Prussian Silesia). Harmoniums were also exhibited by Alexandre (Paris), Giuseppe Mola (Turin), and Estey and Co. (North America). Erard has sent two very valuable harps; Antonio Roncali (Italy), a melograph (musical stenograph); Caldera and Brossa (Turin), a melopiano (piano with tremolo mechanism); Lechleitner (Innsbruck), a so-called pansymphonion, a combination of pianoforte, harmonium, and organ; L. Uhlmann (Vienna), a Glockenspiel (chime) with a key-board; Stowasser (Vienna), a lyra or Stahlplattenspiel. The exhibition of violins has been poor; I have only to add to the formerly mentioned firms Grimm (Berlin) and Sylvestre (Lyons), with a whole quartett. Th. Heberlein (Markneukirchen) sends violins, imitations of old celebrated masters. J. B. Vuillaume (Paris) did not exhibit, but his brother in Belgium did. The instrument factory of Jérôme Thibouville (Mirecourt, in France) was well represented by a rich collection of different instruments. The best piano and violin strings were furnished by Martin Miller (Vienna), Ruffini (Naples), Pöhlmann (Nuremberg), and the village of Markneukirchen. The brass wind-instruments were again added to, with new inventions by the celebrated V. F. Czerweny (Königsgrätz); Pelitti (Milan), Santucci (Verona), Schmidt (Cöln), Glass (Berlin), are also well worthy to be mentioned; likewise the wind-instruments by Mollenhauer (Fulda), P. Goumas and Co. (France), and Romero (Spain). The collection of zithern was augmented by Aarhusen (Russia) on a new system, and F. Schwarzer (Washington). The village of Steyer, in Austria, is well known to export yearly many thousands of mouth-harmonicas and tambourines; likewise the manufactory of keyed harmonicas by Bauer, and by Grötz (Vienna), and the musical boxes of different kinds by Rebeck (Prague). Mentioning still the great hackbrett (cymbal) by Schunda (Pesth), and the never-surpassed Turkish cinellen and Chinese tamtams, and the diapason by Israileff (Rostow, in Russia), I take leave of the instruments and, as my next report, have only to say a few words about the exhibited printed music. The list of the English exhibitors who received medals is as follows:—G. Augener and Co. (printed music, with Pauer's complete edition of the classics), Verdienst Med.; T. Kirkman and Son (pianos), Fortschritts Med.; H. A. Ivory and Co. (pianos), Anerkennungs Dip.; R. L. Whitehead (Felt for Pianos), Fortschritts Med.

The Opera, though always well visited, was never so full as this year. It is quite a favour to receive a ticket at double price, second hand. It makes no difference if there is a classic or modern opera or a ballet; the strangers are sure to find a fine and well-ventilated house, an excellent orchestra, and a brilliant *mise-en-scène*; and if the singers are good, so much the better. Herr Betz, from Berlin, has finished his gastspiel, singing all in all eight times (Hans Sachs, Don Alfonso, Telramund, Nelusco, Tell, Wolfram), with the same decided success as in former years. Another guest, Frl. Brandt, likewise from Berlin, came back for a few representations. Of our regular singers, Frl. Dillner sang for the first time the rôle of Eva (*Meistersinger*), and Pamina, both to the satisfaction of the house. The ballet also, wanting a first dancer, took refuge in gastspielen; after Frl. Claudine Couqui, from Milan, the friends of the ballet are now enraptured with the representations of Frl. Fioretti, first ballerina of the great Opera in Paris. She is young and of a fine figure, two things which were long missed in the ranks of our ballet, and as she understands how to unite taste and art, she could not fail, coldly as she was first received, to inflame rapidly young and old. The programme of the operas, given from the 12th August to the 12th September, is the following:—*Lohengrin* (twice), *Romeo, Don Sebastian, Afrikanerin* (twice), *Armida, Meistersinger* (twice), *Don Juan, Tell, Faust* (twice), *Tannhäuser, Norma, Troubadour, Rienzi, Jüdin, Euryanthe, Zaubersföte*.

Correspondence.

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—Since you have observed that your columns are open to a reply to the question, "Whether Mr. Horsley published any work on the theory of music?" permit me, if no more fitting reply is obtained from any one of your correspondents, to answer, "Yes."

It was a demy-octavo of about one hundred pages. I speak from memory, not having seen the work since I gave it a reading some years ago. However, I can safely say, that having, like most youngsters who can remember the gradual introduction into musical society of the glees of a generation ago, a profound reverence for the man, the features remembered will be found substantially correct. The book consisted of a few pages devoted to chords and figured-bass. The author satirised the nomenclatures of intervals extending beyond the octave, giving an example of a chord made up of every conceivable interval. His derision, though contravening the dream of Beethoven, so aptly expressed in the words of the poet Pope—

"All discord, harmony not understood,"

yet found considerable favour with many talented musicians, as well as with the public generally. He wrote with a "broad nib," but is by no means to be classed with those tonic writers representing what might be termed the "sign-painting" school. One piece of advice he administers which is simply invaluable to aspirants in the direction of musical composition. It is to this effect:—"See to it that you exhaust the beautiful effects occasioned by your theme in one key before you modulate to another." He might have added:—"See to it that you pursue the same course with respect to time." But this is entering upon a field too wide for a communication in reply to a question, and although feeling very strongly upon this point, I will refrain from doing more than adding my mite of laurel to the fame of William Horsley.

Yours very truly,

Sept. 23, 1873.

GEORGE TOLHURST.

To the Editor of THE MONTHLY MUSICAL RECORD.

20 Sept. 1873.

SIR,—In your reply to "Musical Tyro" in your August number, you say that "Kiesewetter's work is not, so far as we are aware, to be had in English." If the reference is to Kiesewetter's History of Modern Music, I beg to inform you that a translation by Robert Müller was published by Newby in 1848.

Yours faithfully,

G. A. C.

Reviews.

Das Rheingold. By RICHARD WAGNER. Full Score. London: Schott & Co.

In our number for May last we spoke in some detail of this remarkable work, the "Preliminary Evening," as our readers will remember, to the great drama which Wagner, we believe, considers *par excellence* the art-work of his life. In that notice we incidentally mentioned the difficulties under which we lay in forming a just estimate of the music from the pianoforte score. The publication of the orchestral score, which now lies before us, affords us an opportunity to return to the work, and to look at it from another point of view.

Those who are acquainted with Wagner's music, whether favourably disposed towards it or otherwise, will, we think, agree with us that as a master of instrumentation he is unequalled by any living musician; and his previous reputation in this respect is fully maintained by the score of the *Rheingold*. We cannot but think it, however, a mistake (with all deference to the composer's judgment we would say it) that Wagner should have laid out his work for such an enormous orchestra as to render its performance under ordinary conditions simply impossible. For any average operatic orchestra at least twenty extra performers (some, too, on instruments not always to be met with) would have to be engaged in order to do justice to the music. As a curiosity which in its way is, we think, perfectly unique, we will copy the list of instruments given at the beginning of the score. It is as follows:—16 first and 16 second violins, 12 violas, 12 violoncellos, 8 double-basses, 3 flutes, 1 piccolo, 3 oboes, 1 corno-inglese, 3 clarinets, 1 bass-clarinete, 3 bassoons, 8 horns (four of whom alternately play tenor and bass tubas instead of the first-named instruments), 1 contrabass-tuba, 3 trumpets, 1 bass-trumpet, 3 trombones, 1 contrabass-trombone, 2 pairs of kettle-drums, 1 triangle, 1 pair of cymbals, 1 big drum, 1 tamtam, 6 harps. Besides this a seventh harp on the stage, and 18 anvils of different sizes, also on the stage.

It will be seen at once from this enumeration that the occasions on which the *Rheingold* can be adequately performed must necessarily be few and far between. Compared with such a list as this, the fullest scores of Beethoven, Mendelssohn or Schumann seem thin. We cannot help thinking it a pity, for the sake of Wagner's own popularity, that he should not have scored his work for a more generally available orchestra, especially as he has so conclusively proved in his score of the *Meistersinger* his ability to produce the finest effects without having recourse to more than ordinary means. A composer's popularity, other things being equal, will largely depend on the frequency with which he is heard; and if he deliberately writes music which it is impossible to perform, unless under exceptional conditions, it appears to us that he has only himself to thank if that music should remain to a great extent unknown.

But this, of course, is a matter in which Wagner is the best judge of his own views and requirements. We have made the above remarks in no captious or fault-finding spirit, but simply because we admire the music so much that it is a matter of regret to us that the composer should himself have placed such obstacles in the way of its performance. Given the necessary players, however, the effect of parts of the work can only be called marvellous. The ingenuity displayed in the treatment of the various instruments, the novel shades of tone-colour obtained by such combinations, for instance, as the lowest notes of the corno-inglese, clarinets, and bass-clarinete, or chords low down in the bass for the tubas, render the work a most interesting study, though not a desirable model for the imitation of young composers.

Among the most remarkable features of the score may be specified the introduction, on a pedal bass of 136 bars, in which, to obtain greater depth, Wagner directs half the double-basses to tune their lowest string down to E flat. The opening phrases, given to eight horns intertwining and crossing in every possible way, must produce an effect as fine as it is new; and the gradual introduction of the other instruments gives us an orchestral picture which may compare with anything of its class. The entire scene with the "Rhine-Daughters" is most delicately scored; indeed there is no more common delusion than that which considers Wagner a "noisy" composer. Rich and sonorous his scoring always is; but very seldom noisy, and then only (as in certain parts of the subterranean scene of the present work) "of malice aforethought." As an instance of the composer's moderation in the use of his resources, it may be noticed that throughout this first scene the chorus of brass instruments (excepting the horns) is almost entirely silent, only entering here and there for one chord to accompany the phrase expressive of the forswearing of love; and when, at the opening of

the second scene, the glittering pinnacles of the Walhalla are seen, and one of the most charming passages of the whole work is given out by the whole mass of brass *piano*, the effect is doubly impressive from its having been so long held in reserve. The music for the giants, again, is scored with great felicity. Even without the stage, one can almost imagine from the coarse and heavy instrumentation, in which the drums play an important part, that one hears the clumsy tread of Fasolt and Fafner, and sees them approach, with their massive clubs in their hands. The music of the third scene we confess we do not much care for simply as music, though probably at performance it might impress us differently; but here, too, the treatment of the orchestra is simply masterly. It is in this scene that the eighteen anvils come into play; and there can be no doubt that in certain passages there would be an overwhelming din. But this is not long sustained, and the weird, unearthly tones produced in many parts of this scene are most striking. As one instance, we may mention the point where Alberich puts on the "Tarnhelm." A most curious and vague harmonic progression is given to four horns *all muted*—so far as we are aware, a perfectly new effect. We have only room to specify one more passage—the conclusion of the work, in which the gods cross the rainbow-bridge to the Walhalla. Here the same means which Wagner had previously adopted in *Tristan*, of producing a full harmony by the subdivision of the string parts, is carried even further than in that work. The stringed band is in this place divided into twenty distinct parts, and the six harps, each having also an independent part, move about in a web of constantly crossing arpeggios, while the melody is given to the brass instruments in unison. It is all but impossible for the most expert score-reader to realise with the mind's ear the full effect of this combination; but it seems to us to be wonderfully appropriate to the scene it accompanies.

We will only add in conclusion that while the score of the *Rheingold* is one of the most interesting we have ever examined, it presents less difficulty to the reader than that of *Tristan*, which, as those who have seen it will know, is probably the hardest score to read which is to be found in the whole range of musical literature.

The Organ; Hints on its Construction, Purchase, and Preservation.

By WILLIAM SHEPHERDSON, M.C.O. London: Reeves & Turner.

A SENSIBLE and practical little pamphlet, which, if not containing much that is absolutely new, at least reminds its readers of many important points too frequently overlooked. The only thing we regret is that the work should appear, probably undesignedly, to have too much the character of a puff of one particular firm of well-known and excellent provincial organ-builders, who most certainly do not stand in need of such an advertisement.

SHEET MUSIC.

IN consequence of the continually increasing number of pieces of every possible degree of merit which pour in upon us for review, we have come to the decision to speak for the future only of such as really seem worthy of notice. By adopting this plan we shall not only have more space at our disposal, but shall spare ourselves the unpleasant necessity of expressing opinions which might possibly not be gratifying to the composers. Moreover, there is an enormous quantity of music published which is of absolutely indifferent quality—neither good nor bad, and about which it is most difficult to say anything. All such henceforth we shall pass over.

PIANO MUSIC.

Sonatinas for the Piano, by F. KUHLAU, edited and fingered by E. PAUER, eight numbers (Augener & Co.). Of these charming little works we spoke last year, on the occasion of their appearance in one of the volumes of Messrs. Augener's octavo series. It is therefore only needful now to add that the present folio edition is in a form which will be found useful for teaching purposes. For young pupils nothing more improving, and at the same time more attractive, can be desired.

Three Fairy Tales. Characteristic Pieces for the Piano, by OSCAR BERINGER (Stanley Lucas, Weber & Co.), are very well-written little pieces, not immoderately difficult, but requiring neat and careful playing. The first and third we like much; the second seems to us somewhat more commonplace; but all may be recommended safely to teachers.

Valse de Concert, Souvenir et Salut, and *Rose, wie bist du*, by H. A. WOLLENHAUPT (Augener & Co.), are three very good and brilliant drawing-room pieces. The careful fingering, which will be

found so great an assistance to learners, is, we presume, the work of the editor, Herr Pauer.

La Kermesse, Danse Netherlandaise; Deux Paraphrases sur l'Opéra "Richard Cœur de Lion," par STEPHEN HELLER (Augener & Co.), are welcome reprints of some of this author's earlier pieces. Being considerably less difficult to play well than some of his later and more popular works, they will be likely to find favour with those whose mechanism on the piano is somewhat limited.

Two Transcriptions for the Piano by W. KUHE, *Serenade de Conradini*, and *Io ti voglio* (Augener & Co.), are two excellent teaching pieces, constructed with Mr. Kuhe's usual skill, and on more than ordinarily attractive themes. The same composer's transcription of Land's song, *When night is darkest* (London: W. Morley), can also be recommended.

Two Songs by ROBERT SCHUMANN (*Ich grolle nicht, and Devotion*), transcribed for the Piano by W. KUHE (Augener & Co.), deserve special mention, as being altogether different from the kind of "air with variations" of which such pieces generally consist. They are rather transcriptions in the sense of Liszt's arrangements of Schubert's and Schumann's songs, though without Liszt's excessive difficulty, and are most effectively, and we may say admirably done. We regret, however, that Mr. Kuhe should have thought it advisable to add a few bars to the close of "*Devotion*," instead of leaving it as it was left by the composer.

VOCAL MUSIC.

Come to our Fairy Bower, Two-Part Song, by Sir JULIUS BENEDICT (Stanley Lucas, Weber & Co.), is a very pleasing and melodious little trifle, which is sure to be popular.

The Little Chair, Ballad, by BERTHOLD TOURS (Stanley Lucas, Weber & Co.), is, we think, one of its composer's best songs—simple, but full of expression, and set to very pleasing words.

The Changeling, Song, by BENNETT GILBERT (Joseph Williams), is of more than average originality in conception and treatment.

Après tant de Jours, Song, by VIRGINIA GABRIEL (Stanley Lucas, Weber & Co.), is melodious and pleasing, but contains very bad "consecutive octaves" between the melody and bass on the second page; and Miss Gabriel does not seem at her ease in the setting of French words, inasmuch as, in the second verse, where "guère" rhymes to "mère," she has made a monosyllable of the former word, and a dissyllable of the latter.

Any like thee, by H. A. RUDALL (Stanley Lucas, Weber & Co.), is one of the most charming little songs we have met with for some time. In a word, we consider it a gem. Our only fear is whether it is not too good to be popular.

Spring has come with sunshine bright, Song, by F. SCARSBROOK (London: Willey & Co.), is sparkling and pretty, with a very fair share of originality.

Morning dawns, if I were a Fairy, and The Brooklet, Songs, by B. LITGEN (Augener & Co.), are all distinguished by a pleasant flow of melody. The first-named song is, we think, the best, and likely to be a favourite with tenor singers.

When the green leaves come again, Song, by J. L. de B. PRESCOTT (Lamborn Cock), though simple, deserves mention as being unmistakably pretty.

How lovely are Thy habitations, Anthem, by CHARLES SALAMAN (Novello, Ewer & Co.), is a very charming composition. Mr. Salaman has not attempted the conventional "cathedral" style—indeed anything more unlike the ordinary run of church music we have seldom met with. We say this not with the intention of disparaging the piece, but on the contrary, because it is interesting to see how a skilful musician can avoid the beaten track in sacred music without allowing the tone of his composition thereby to become secular. The music is beautiful throughout, and when well sung would be highly effective.

Thou that from the heavens art, Trio for Female Voices, by CLEVELAND WIGAN (Lamborn Cock), pleases us more than anything of this composer's that we remember to have seen. It is full of good melody, and the treatment is excellent. In the comparative dearth of trios for female voices, we have great pleasure in being able honestly to recommend this one.

Musical Notes.

THE Saturday Concerts at the Crystal Palace will be resumed for the winter on the 4th instant—this being the eighteenth series. The list of works to be produced shows no falling off in interest, as compared with former years. Among the novelties, or quasi-novelties, announced are Handel's *Thaddeus*, Bach's pianoforte concerto in F

minor, two symphonies, not yet performed, by Haydn, and a selection from the same master's *Seven Last Words*, a chorus from Beethoven's *King Stephen* for female voices, Mendelssohn's 95th Psalm, and the "Hymn," Op. 96, a selection from Schumann's *Faust* music, Brahms's "Schicksalslied," two movements from Berlioz's *Romeo and Juliet* symphony, Félicien David's *Le Desert*, Macfarren's overture (MS.) to *St. John the Baptist*, two new symphonies (both MS.) by Sir Julius Benedict and Mr. E. Prout, Sir W. Sterndale Bennett's sonata, "The Maid of Orleans," Mr. J. F. Barnett's overture (MS.) to *A Winter's Tale*, and "some vocal pieces with orchestra," by Mr. Sullivan.

It is with sincere regret, which we are sure will be shared by our readers, that we announce the retirement of Mr. George Grove from the secretariat of the Crystal Palace, in consequence of his having joined the eminent publishing firm of Messrs. Macmillan in a portion of their business. It is hardly possible to over-estimate the obligations under which musicians in this country have been laid by Mr. Grove during his connection with the Crystal Palace. With the able co-operation of Mr. Manns he has rendered the Saturday Concerts unrivalled, both in excellence of execution and comprehensiveness of selection; to his zeal we owe, among many other good things, the discovery of many of Schubert's master-works, which would, probably, never have been otherwise brought to a hearing, at least in this country. Nor must we omit to mention the admirable annotated programmes from his pen, which have often so greatly assisted the Crystal Palace audiences in the appreciation of new or little-known music. His uniform kindness and courtesy have, we venture to say, earned for him the respect and esteem of every one who has been brought into contact with him; and we are glad to learn that there is a probability of his still continuing on the Board of the Crystal Palace Directors, so that his advice and influence in musical matters may not be lost to the company. We hope that his successor will continue to carry out the same liberal and enlightened policy in musical matters for which Mr. Grove's secretaryship has been so distinguished; it would be an irreparable loss to the art in this country were the Saturday performances at the Crystal Palace to degenerate to the mere level of ordinary promenade concerts.

THE Bristol Musical Festival is announced for the 21st, 22nd, 23rd, and 24th inst. It will be conducted by Mr. Charles Hallé, whose excellent orchestra has been specially engaged for the occasion. The chief works announced for performance are the *Creation*, *Elijah*, the *Messiah*, Macfarren's new oratorio, *St. John the Baptist* (first time of performance), Mendelssohn's *Lobgesang*, and Rossini's *Stabat Mater*.

THE prospectus of the Worcester Musical Society's fourth season has been lately issued. Three concerts are to be given, at which it is intended to perform Randegger's new cantata, *Fridolin*, Dr. Hiles's *Crusaders*, Schubert's *Song of Miriam*, Anderton's *Wrack of the Hesperus*, Mendelssohn's finale to *Loreley*, &c.

THE five guinea prize for the best musical setting of the Rev. E. H. Haskins's new Whitsuntide hymn has been unanimously awarded to Mr. H. G. Trembath (Cornwall), Mus. Bac. Oxon. There were about fifty competitors; the umpires being Sir Fred. A. Gore Ouseley, Sir W. Sterndale Bennett, and Sir George Elvey.

SCHUMANN's only opera, *Genoveva*, is about to be revived at Vienna.

SCHUBERT's opera, *Des Teufels Lustschloss*, is to be produced for the first time by the theatrical director, Swoboda, at Vienna.

M. PIERRE SCHOTT, the head of the well-known firm of Mainz, died on the 20th of August, in the 53rd year of his age.

THE new edition of Wagner's collected writings has just been completed by the publication of the ninth and concluding volume. Those musicians who are familiar with the German language will find a wonderful fund of interest and instruction in these volumes.

TO CORRESPONDENTS.

W. G. S. ADDISON.—We believe that the melody was originally composed by Haydn, but whether for the work you name or not we are unable to find out. Mr. C. F. Pohl's forthcoming book on Haydn will probably throw light on the subject.

OWEN EDWARDS.—We cannot undertake to review manuscript music.

TONLEITER.—1. A medium touch is best, but we should recommend a heavy one in preference to one that was too light. It is impossible to lay down precise rules as to the amount of your practice; much must depend on your present attainments, and the object you have in view. 2. We should say, have nothing to do with any mechanical appliances. 3. Both are equally good in different ways.

J. F. L. C.—We think it doubtful if you could get a complete set, but you might probably obtain single numbers. We should advise you to write to the secretary.